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Jean Metzinger, Le chemin de fer.

IFARreports
incorporating *Stolen Art Alert*

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Spiral Brooch by Calder Comes Full Circle

Telescoping a process that can take decades, the theft and recovery of a brass pin by Alexander Calder recently occurred in just ten weeks. (*IFAR reports*, Feb. 88, vol. 9, no. 2, p. 15, no. 183, *88.49). Stolen on January 18, with other jewelry and photographic equipment from the upper east side brownstone apartment of Belinda Rathbone, the 'forties brooch seemed unlikely to ever reappear. However, it surfaced just a few weeks after the burglary when it was offered on a Manhattan street corner and changed hands for twenty dollars. The buyer, a woman who later told IFAR that she had always wanted a Calder brooch, thought she recognized the pin as his work, a hopeful judgment that was enhanced by the presence of the artist's name on the clasp.

Not only was Ms. Rathbone distressed by the loss, she was also uninsured. The brooch is a family heirloom and had sentimental value for her beyond its market price. Her great-aunt had bought the pin in the 1940's to benefit French war relief and had later given it to Belinda's mother, Mrs. Perry Rathbone, who had in turn made a present of it to her daughter.

The police were not hopeful about either solving the crime or recovering any of the property, but Ms. Rathbone took steps to publicize the theft of the Calder pin within the art market. She reported it to IFAR and to Detective Thomas Moscardini, the art specialist in the New York Police Department. She also notified Pace, the gallery that handles Calder's estate, and Perls Galleries, which had represented the artist from the early 1950's until his death in 1976. Perls had mounted numerous exhibitions of Calder's sculpture and other works, and the owners have long experience with Calder jewelry.

No photograph of the brooch was then available, and the one published here was made by Ms. Rathbone after the recovery. She was able to provide a drawing of the distinctive coiled brass wire pin. She remembered it as smaller in diameter than the three inches it actually is, and she also thought it was signed "A. Calder" rather than simply "Calder." Despite these discrepancies, Amelia Perls thought it was the stolen brooch that was brought into the gallery for authentication about six weeks after the theft. She called IFAR, and we compared notes on the reported theft. There would have been no doubt at all had Ms. Rathbone made a photo and measured her pin. Mrs. Perls told IFAR that Calder seldom repeated his jewelry designs and only rarely signed such pieces. The woman who left the brooch at Perls said she had bought it on the street.

The unpleasant task of telling the buyer the bad news fell to Mrs. Perls. A flurry of telephone calls ensued. IFAR explained to the buyer that if the pin was the one stolen from Ms. Rathbone's apartment, that the original owner had legal title and recommended returning it as soon as Ms. Rathbone's description could convince her that it was the same pin. Although she was reluctant to give up her "find," the woman did not seem totally surprised that the pin she'd bought on the street for a small sum was stolen. Then the buyer and theft victim spoke, and Ms. Rathbone was able to persuade the buyer that the pin she had bought was in fact the stolen brooch, and they arranged to meet the following week. After speaking with IFAR, Ms. Rathbone contacted Detective Moscardini, and they agreed that he would be there to be sure the exchange went smoothly. The buyer returned the brooch, was thanked and received a reward.

IFAR's Art Theft Archive is grounded in the belief that a central source of information on stolen art can aid recoveries and that publicizing stolen works does more good than harm. The archive is regularly responsible for recoveries, and the events surrounding the return of Ms. Rathbone's brooch underscores the usefulness of registering stolen work with IFAR and getting the word out. Theft victims do have a legal responsibility to diligently pursue their lost property, and Ms. Rathbone's actions paid off quickly.

Alexander Calder, Spiral Brooch, *recovered.*

The Set Up

The speed with which the Calder brooch was recovered was reminiscent of the surprising recovery of a pair of 18th century English earrings at James Robinson, the 57th Street antique shop, another case which came full circle in short order. According to Edward Munves, president of the firm, he had sold the earrings, which consisted of diamond buttons with long pendants, to a client who asked him to make an ingenious alteration; he separated the pendants from the buttons and made a new mount that enabled the client to use them as barrettes. About six months after the sale, a runner brought the pendant/barrettes into the shop. Recognizing them at once, Mr. Munves telephoned his client who confirmed that the earrings had been missing since house painters had completed work in her apartment. The runner had bought the barrettes in a shop in Greenwich Village and had identified them as having the "James Robinson look." The record book of the Village shop confirmed that the house painter had been the seller. He apparently made good, and no charges were brought. The diamond buttons were later recovered from a dealer on West 47th Street.

Constance Lowenthal

When forty-four year old Caligero Migliore agreed to meet U.S. Customs Agent Louis Carducci and New York Police Detective Thomas Moscardini in a World Trade Center restaurant in February, the Italian diamond appraiser thought he had a client for several million dollars worth of stolen old master paintings. The law enforcement officials were posing as savvy art buyers after Carducci learned from a confidential source that Migliore was offering sixteen works by artists such as Teniers, Brueghel, de Pape, Ter Borch and Sebastien Vrancx, believed to have been stolen in Belgium seventeen years ago.

At the meeting, Migliore offered to sell the hot collection for $1,000,000, well below the several million dollars which he claimed they were worth. He told Moscardini and Carducci that the paintings had been stolen in two burglaries, the first in 1970 in Woluwe-St. Pierre, the second in 1971 in Rhodes-St. Genese. Although he succeeded in smuggling the paintings out of Belgium by boat in 1971, Migliore said he was arrested in 1973 when customs officials there discovered photographs of the stolen works in his possession as he attempted to leave the country. The photographs were used as evidence against him and he spent two years out of a three year sentence in jail.

Moscardini explained to Migliore that he would have to check out the facts and would be in touch. The detective and customs agent then contacted IFAR (which had no record of the thefts that took place five years before the Art Theft Archive began) and Interpol. Interpol radioed Belgian authorities to get more information about the paintings. Belgian officials confirmed that they were indeed stolen and that Migliore had been convicted. Moscardini and Carducci then made their next move; they told Migliore to bring the Teniers painting, *The Card Players,* to a Soho gallery where they could judge the quality of the work and discuss the purchase of the whole group.

Law enforcement officials set a trap: a back-up unit of police officers posed as gallery personnel, while the rest of the squad hit throughout and around the building as Moscardini, Carducci and Migliore conducted business inside. Moscardini told Migliore that the asking price was too high and said that Carducci had taken the photographs to an expert in Old Master paintings who estimated that they were worth only hundreds of thousands, rather than millions of dollars. If the paintings were really worth more, Moscardini would have to see more of the collection. Migliore agreed and returned to the gallery later that day with four additional works, two by Vrancx, one by de Pape and another by an unknown artist of the School of Rubens. When Moscardini saw the pictures, he announced that they looked "good" and he would like his expert to come down to the gallery to evaluate them. Leaving the office in which the discussion was taking place, Moscardini went to make the telephone call that was the signal for the back-up unit to make their move. They descended on Migliore, arresting him for possession and sale of stolen property. Police seized the five paintings which Migliore had brought to the gallery and he was kept in custody without bail. As a diamond appraiser with an Italian passport, Migliore frequently traveled between Sicily and South Africa where he is a permanent resident. The judge at the Southern District Court wanted to prevent Migliore, who has no ties to the community, from leaving the jurisdiction. His trial date has not yet been set.

Hoping to recover the remaining eleven pictures, Paul Gardenerphe, the assistant U.S. Attorney, pressed Migliore's lawyer to convince his client to relinquish the rest of the stolen works. Eventually Migliore disclosed that they were in the Parcel Post Room at 625 Eighth Avenue where U.S. Customs was able to retrieve them. Sotheby's then appraised the paintings at 1.75-2 million dollars. Negotiations are

currently under way to return the paintings to their rightful owners, once their identities are confirmed.

With a recovery rate of just 12%, experts can only speculate on the whereabouts of the remaining 88% of stolen art. Is it destroyed? Does it lie in vaults belonging to eccentric collectors? In recovering the sixteen paintings stolen seventeen years ago, Moscardini and Carducci helped to solve a larger mystery. They proved that some art thieves bide their time, hoping that when the missing art finally hits the market place, there will be no records or recollection of its tainted past. However, art with an unusually low price tag or dubious provenance always raises suspicion. It is then that thieves are apprehended and stolen art is recovered.

Elizabeth Hayt-Atkins

Update on the Sword Swiper

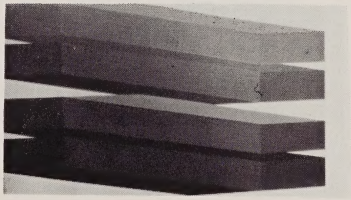
In the February issue of *IFARreports*, an article detailing the recovery of Willis Hawley's collection of Japanese swords appeared. IFAR has received further information that the most valuable sword, *Nao Tani*, has been recovered. It was made for the royal Japanese prince, Masamichi Takatsukasa in 1848 and was appraised at $50,000 in 1981. According to LAPD Detective William Martin, a witness in the case disclosed that the sword was sold to a collector in Texas who sent the piece to Japan to have expert craftsmen polish it. When police contacted the collector and informed him that the sword had been stolen, he arranged to have it shipped back from Japan. It has been returned to the Hawley estate.

E. H-A.

New Art Theft Archive Director

Margaret I. O'Brien has joined IFAR as the director of the Art Theft Archive and editor of *IFARreports*. With this issue, she takes over from Elizabeth Hayt-Atkins who has left to concentrate on art criticism. Ms. O'Brien joined the IFAR staff at the beginning of April, after working at Sotheby's.

Margaret O'Brien is a graduate of the American Works of Art Course at Sotheby's, New York. She was born and educated in London, where she earned a Master of Arts degree from the Royal College of Art. Ms. O'Brien previous worked in the advertising and communications world, in London, Frankfurt, and Chicago.



Gordon Smith, Untitled, *recognized by a gallery owner .*

Edward Moran, Squally Day at Newport.

Recoveries

Missing Since '84

After being approached by a man trying to sell an abstract painting by Gordon Smith (*IFARreports*, Sept. '84, vol. 5, no. 7, p. 7, no. 1497, *84.352), a small Vancouver gallery, alerted to its theft, called the daughter of the rightful owner. The police recovered the painting, tracing its illicit journey via an auction house to a gallery. There the trail went cold. No arrest could be made but the owner is very happy to have his large work back.

Reward Works

In the February issue of *IFARreports* we published the theft of a painting by Edward Moran, *Squally Day at Newport*. (*IFARreports*, Feb. '88, vol. 9, no. 2, p. 8, no. 119, **88.48). The owner of the picture, Peter Colasanto of the Calvert Gallery, has told us that it has been recovered. The story of its recovery reads like the script of a TV thriller. It involved threats, negotiation and the night exchange in a parking lot of reward money for the treasured canvas.

Interpol Recoveries

Interpol reports the recovery of several works of art. Of six paintings stolen in 1981 from a private house in Florence, Italy, two have been recovered. *Virgin and Child Surrounded by Angels and Saints* by Mariotto di Nardo attr., and *Virgin and Child*, by Filippo Lippi.

From a theft in 1987, when fourteen prints were stolen from Canada House, Banff, Alberta, Canada, six have now been recovered. *Joy Riding, Artist's Grandson, Cycle*, and *Untitled*, by Norvall Norrisseau and *The Story Teller* and *Tomorrow's Child* by Maxine Noel.

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

European, 17th century. Landscape. *Oil on canvas. 57.5 x 94.1 cm.* (IFARreports, *Oct. '86, vol. 7, no. 8, no. 1026, *86.445.5.)*

European, 17th century, Landscape. *Oil on canvas. 57.5 x 94.1 cm.* (IFARreports, *Oct. '86, vol. 7, no. 8, no. 1027, *86.445.6.)*

Flemish, 17th century. Floral Still Life. *Oil on canvas. 65.0 x 98.0 cm.* (IFAReports, *Oct. '86, vol. 7, no. 8, no. 1030, 86.445.2.)*

Flemish, 17th century. Floral Still Life. *Oil on canvas, 65.0 x 98.0 cm.* (IFAReports, *Oct. '86, vol. 7, no. 8, no. 1031, 86.445.3.)*

LAURO, Biagiotti (Italian). Portrait of Eleanora D'Arborea. *Oil on canvas. 103.0 x 81.0 cm.* (IFAReports, *Oct. '86, vol. 7, no. 8, no. 1048, *86.445.7.)*

Italian, 17th century. Emilian School. Landscape with Ruins. *Oil on canvas.* (IFAReports, *Oct. '86, vol. 7 no. 8, no. 1047, *86.445.4.)*

Italian, 18th century. Neapolitan School. Seascape with Sailboats. *109.0 x 133.0 cm.* (IFAReports, *Oct. '86, vol. 7, no. 8, no. 1054, *86.445.8.)*

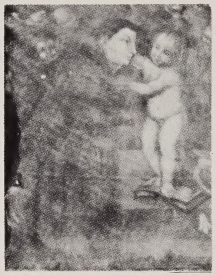
Italian, 18th century. Neapolitan School. Seascape with Sailing Ships at Anchor. *Oil on canvas. 88.0 x 113.0 cm.* (IFAReports, *Oct. '86, vol. 7, no. 8, no. 1055, *86.445.1.)*

Flemish, 17th century. Floral Still Life.

Seizures

Florence, Italy

Interpol reports that three paintings were seized on February 15, 1983 on the Florence-Rome Autostrada. The paintings are listed below:



1. UNKNOWN. *Saint and Child,* 1700. Oil on canvas. 150.0 x 118.0 cm.

2. UNKNOWN. *The Holy Family,* 1700. Oil on canvas. 120.0 x 100.0 cm.

3. UNKNOWN. *The Baptism of Christ?.* Oil on canvas. 77.0 x 56.0 cm. Painting on a double wooden door, the top of which is semi-circular.

Turin, Italy

Two statues of suspect origin were seized by Interpol on July 22, 1987 in a private residence in Turin. The granite sculptures depict two Egyptians which measure 35.0 and 45.0 cm.

Two Egyptian statues.

Madrid, Spain

A violin bearing the label "Antonius Stradivarius Cremonensis-Faciebat Anno 1741" and a monogram "AS" in a small circle was seized by Interpol in Madrid, Spain in 1987. Measuring 61.0 x 21.0 cm., the violin is in a case, inside of which is a label reading "Violin de Esperanto Rosini".

STRADIVARIUS, Antonius, Violin.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI, and Interpol

Barcelona, Madrid

Rosa Maria Malet, director of the Fundacio Joan Miro reports that six paintings by Miro were stolen from the Centre d'Estudis d'Art Contemporani, Barcelona, during the night of April 4th (nos. 296-301). The pictures were taken from the Juan Tripp room, where reportedly new construction was recently completed. The gallery had been closed for the long Easter weekend, and the loss was discovered by the guard early Tuesday morning before the museum reopened. As a result of the construction, regular security procedures may have been altered, allowing the thieves to break a window and steal the paintings unnoticed.

Joan Miro, Composition 1917, *no. 297.*

Joan Miro, Composition 1936, *no. 298.*

New York, New York

Thieves sought fresh fields with their hit upon the Kips Bay Boys' Club Decorator Show House on the night of April 24. Such houses, the rooms decorated by prestigious interior designers, and opened to the public for a short time as a fund raising event, are not usually a target for burglary. Detective Richard Mantellino of the New York Police Department's Safes, Lofts and Trucks Squad, who is investigating the case, said that the thieves' intention was to enter and exit the building as quickly as possible, taking little notice of activated security systems. They depended upon being able to escape before law enforcement officials could arrive. The thieves broke through a rooftop skylight and descended into the building by rope. There they grabbed loot from various rooms, breaking china in their haste. Hearing the crash, the ground floor guard called the police. Among the paintings and decorative art stolen is one of a set of five over-door paintings by Alexandre-François Desportes, *Aesop's Fables as Popularized by Jean La Fontaine* (no. 275). Anyone having any information about this theft should call Detective Mantellino at (212) 374-6910.

Alexander-François Desportes, Aesop's Fables as Popularized by Jean La Fontaine, *no. 275.*

Kingston, New York

Bevier House is the home of the Ulster County Historical Society. Sometime during March 25th or 26th, thieves, bypassing the security system, forcibly entered the building and stole $175,000 worth of art and antiques. With the booming market in folk art, the thieves knew what they were after, for the greatest loss is a pair of portrait by Ammi Phillips. Mr. Armater, president of the Ulster Historical Society, told us that Bevier House was originally a farm house dating from c. 1680 and years of work had gone into accumulating its contents, mostly gifts from local sources. We hope to bring you more information about the burglary in our next issue of *IFARreports.* Meanwhile, Investigator Craig Bremar of the State Bureau of Crime Investigation asks anyone who has information about this theft, or who has had experience of a similar crime to please contact him at: State Police, R..D 7, Box 39, Kingston, NY 12401. (914) 338-1702.

Houston, Texas

While the musician slept, thieves made away with his car. When recovered, it was found that the back seat had been ripped away to gain access to the trunk and a valuable violin was gone. Bearing the label "Nicolo Gagliano, Naples, 1732", (no. 347), the precious instrument belongs to a Vietnamese violinist who performs with the Houston Pops Orchestra and the Houston Ballet Orchestra. The violin was given to him by his American sponsor when he graduated from college. When it was stolen the violin was in a "Jaeger" leather case, two bows were also taken.

New York, New York

Colnaghi Fra Angelicos Still Missing

In the January issue of *IFARreports* we covered the burglary of $6,000,000 worth of art from the Colnaghi Gallery. Among the pieces stolen were a pair of wooden panels by Fra Angelico. At that time a photograph of only one painting was published: *Saints Dominic and John the Baptist.* Now *IFARreports* publishes the second of the pair: *Saints Francis and Nicholas.* These and twenty five other 15th and 16th century Dutch and Italian old master drawings and paintings are still missing. Police investigation proceeds. A reward of 10% of the items returned is offered.

ANGELICO, Fra Beato (c. 1400-55). Saints Dominic and John the Baptist. *Tempera on panel. 52.0 x 22.2 cm.* (IFARreports, *Jan. '88, vol. 8, no. 4, no. 29, *88.22.2.).*

ANGELICO, Fra Beato (c. 1400-55). Saints Francis and Nicholas. *Tempera on panel. 52.0 x 22.2 cm.* (IFARreports, *Jan. '88, vol. 8, no. 4, no. 30, *88.22.3.).*

Correction

In the February issue of *IFARreports* we published three paintings as stolen from Stockholm, Sweden and now recovered. These paintings have not been recovered. Still missing are: *Landscape,* by Edvard Bergh, and *Droback i Oslofijorden* and *Gustav Adolphs Torg,* by Marcus Larsson. (*IFARreports,* Feb. '88, vol. 9, no. 2, p. 13, nos. 162 - 4.)

In the January issue of *IFARreports,* the recovery of a painting stolen from the Ebell Club in Los Angeles is William Wendt and the title of the work is *View of the Shore Road at Morro Bay.*

Stolen Objects

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

Fine Arts

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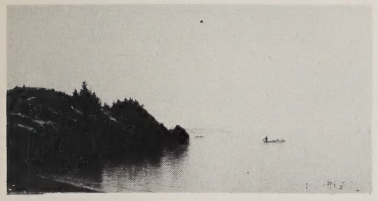

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

236 BRADFORD, William (1827-92). *Fishermen's Homes Near Cape St. John's, Coast of Labrador,* 1876. Oil on canvas. 45.7 x 76.2 cm. Signed and dated in l/r: Wm. Bradford 76. *88.127.7. San Francisco, CA. May 1 '88.

237 BRICHER, Albert Thompson (1837-1908). *Narragansett Bay,* 1872. Oil on canvas. 30.5 x 55.9 cm. Signed and dated in l/l: A.T. Bricher/72. *88.127.2. San Francisco, CA. May 1 '88.

238 MOELLER, Louis Charles (1855-1930). *The Connoisseur,* c. 1890. Oil on canvas. 43.2. x 61.0 cm. Signed in l/l. *88.127.3. San Francisco, CA. May 1, '88.

239 MURPHY, Hermann Dudley (1867-1945). *The Beach,* c. 1907. Oil on canvas. 50.0 x 68.6 cm. Signed in l/l with cipher. *88.127.4. San Francisco, CA. May 1 '88.

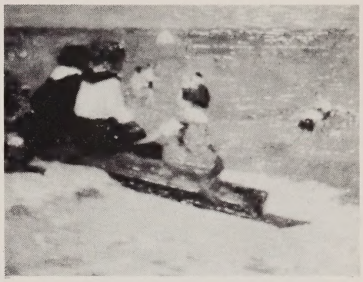
240 POTTHAST, Edward Henry (1857-1927). *Seashore with Women and Children at Play.* Oil on canvas. 40.6 x 50.8 cm. Signed in l/r. *88.130. Cincinnati, OH. Jan. 15 '88.

241 RICHARDS, William Trost (1833-1905). *View of Cornwall,* 1880. Gouache and watercolor on board. 57.8 x 93.3 cm. Signed in dated in l/r: Wm. T. Richards 1880. *88.127.6. San Francisco, CA. May 1 '88.

242 THAYER, Abbott Handerson (1849-1921). *Landscape at Fontainebleau,* c. 1876. Oil on board. 52.1 x 45.7 cm. Signed in l/r: A.H. Thayer. *88.127.1. San Francisco, CA. May 1 '88.

American, 20th Century

243 BENGLIS, Linda. *Cobalt, Blue, Red and Gold study,* 1979. Molded plaster, brass wire, cotton, gesso, paint, gold leaf. 36.8 x 62.7 cm. *88.122.5. Miami, FL. Feb. 7 '88.



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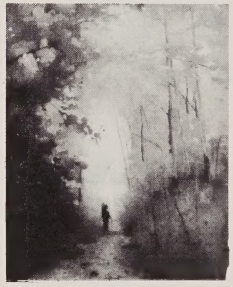

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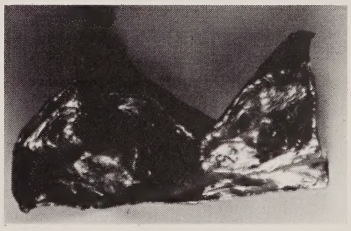

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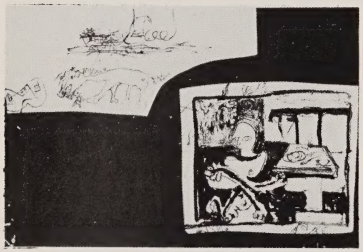

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244 FRIEDMAN, Arnold (1874-1987). *Woman with Child*, c. 1938-42. Oil on board. 27.9 x 20.3 cm. Signed in l/l. *88.120. San Francisco, CA. Dec. 30 '87.

245 GROELL, Theophil. *Orange*, 1974. Oil. 25.4 x 25.4 cm. Signed. Realistic depiction of an orange. 88.122.3. Miami, FL. Feb. 7 '86.

246 KOVARSKY, Yenoshua. *Canaanite*, 1958. Oil on canvas. Approx. 68.6 x 45.7 cm. Signed in l/r: Y. Kovarsky 58. *88.128. Beverly Hills, CA. Apr. 15 '88.

247 POLLOCK, Jackson (1912-56). *Collage*, 1944. Ink and gouache on paper, 35.5 x 56.0 cm. *88.115.1. Bologna, Italy. Aug. 1 '87.

248 TOBY, Mark (1890-1976). *Face*, 1967. Tempera on canvas. 21.0 x 15.0 cm. *88.115.6. Bologna, Italy. Aug. 1 '87.

249 WALTER, Martha (1875-1976). *Beach People*, c. 1910. Oil on panel. 38.1 x 23.5 cm. Signed in l/r: Martha Walter. *88.127.5. San Francisco, CA. May 1 '88.

250 WELLIVER, Neil (b. 1929). *Birches in Winter.* Oil on canvas. 30.5 x 30.5 cm. Signed. Realistic depiction of birches in winter, colors are blue and white . 88.122.1. Miami, FL. Feb. 7 '86.

Belgian, 19th Century

251 ENSOR, James (1860-1945). *Still Life with Flowers*, c. 1900. Oil on canvas. 61.0 x 51.5 cm. Signed in l/r. *88.112.2. Lauwe, Belgium. Dec. 4 '87.

Canadian, 20th Century

252 FORTIN, Marc-Aurele (1888-1970). *The Village of St. Rose.* Watercolor. 45.0 x 60.0 cm. Signed lower left. 88.131.

253 PATERSON, Ewen (b. 1925). *Fort Street Interior*, 1950. Oil on canvas. 31.0 x 41.0 cm. *88.106.2. Stolen in transit between London, Ontario and Saskatchewan, Canada. Aug. 26 '87.

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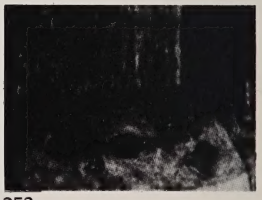

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Dutch, 17th Century

254 DE HEEM, Cornelius (1631-1695). *Still Life.* Oil on canvas. 88.9 x 78.7 cm. 88.101.1. Tarrytown, NY. Oct. 20 '81.

255 BOSBOOM, Johannes (1817-91). *Church Interior, Divine Service.* Oil on canvas. 81.0 x 61.0 cm. Signed in l/r. *88.124.6. Delft, The Netherlands. Dec. 4 '87.

Dutch, 19th Century

256 JANSEN, Hendrick-Willebrod (1855-1908). *Two Ships on a Waterway.* Oil on canvas. 41.0 x 61.0 cm. Signed in l/r. *88.124.8. Delft, The Netherlands. Dec. 4 '87.

257 MASTENBROEK, Johan Hendrik, van (b. 1875). *Harborview with Ships.* Watercolor. 27.5 x 40.0 cm. *88.124.4. 's-Gravenhage, The Netherlands. Sep. 17 '87.

258 TETAR, Elven, van. *Church Interior with Figures.* Oil on panel. 49.0 x 39.0 cm. Signed in l/r. 88.124.2. 's-Gravenhage, The Netherlands. Sep. 17 '87.

259 WANING, Cornlius Anthonij, van (1861-1929). *Boats on the Beach at Sunset.* Oil on panel. 88.124.1. 's-Gravenhage, The Netherlands. Sep. 17 '87.

260 DELFT, Johannes Petrus, van (1879-1952). *Seascape with Sailboats and a Rowboat.* Oil on canvas. 30.0 x 40.0 cm. Signed in l/l. *88.124.7. 's-Gravenhage, The Netherlands. Dec. 4 '87.

261 ECK, Adrianus Johannes, van (b. 1907). *Landscape with Water, a Rowboat and Windmills.* Oil on canvas. 50.0 x 70.0 cm. 88.124.5. 's-Gravenhage, The Netherlands. Sep. 18 '87.

262 VERMUNT, Adrianus Petrus Nicolaas (b. 1907). *Winter Landscape with Figures on the Ice.* Oil on panel. 18.0 x 28.5 cm. *88.124.3. 's-Gravenhage, The Netherlands. Sep. 17 '87.

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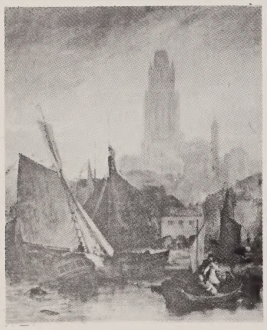

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English, 18th Century

263 SWAINE, Francis (1740-82). *View of the Town and Harbour of Halifax, Nova Scotia,* c. 1760. Oil on canvas. 38.1 x 50.8 cm. *88.106.3. Toronto, Canada. Sep. 1 '87.

English, 19th Century

264 BARCLAY, Olivia. *Still Life with Flowers.* Oil on canvas. 30.5 x 45.7 cm. Signed: Olivia Barclay. *88.116.1. Deal, England. Feb. 1 '88.

265 HOBSON, Henry E. *The Milkmaid,* 1861. Oil. 27.9 x 20.3 cm. *88.92.1. Tunbridge Wells, England. Feb. '88.

266 JONES, George (1786-1869). *The Welcome Passenger,* c. 1824. Oil on panel. 91.4 x 76.2 cm. Unsigned. The church of St. Mary Redcliffe, Bristol, is in the background. *88.121. Bristol, England. Apr. 2 '88.

European, 18th Century

267 UNKNOWN. *Homer?* Oil on canvas. 101.6 x 81.3 cm. *88.95.1. Baltimore, MD. Jan. 1 '50.

European, 19th Century

268 UNKNOWN. *The Virgin Mary with a White Shawl.* Oil on canvas. 46.0 x 38.0 cm. The painting was removed from the frame and may be damaged. *88.100.3. West Berlin, Germany. Mar. 4 '87.

French, 16th-17th Century

269 UNKNOWN. *Recto: The Meeting at the Golden Gate, verso: St. John the Evangelist.* Oil on panel . 90.0 x 142.0 cm. *88.94.4. Troyes, France. Oct. 28 '87.

270 UNKNOWN. *Recto: The Washing of the Feet, verso: The Annunciation and Presentation in the Temple.* Oil on panel. 116.0 x 164.0 cm. Diptych. *88.94.2. Troyes, France. Oct. 28 '87.

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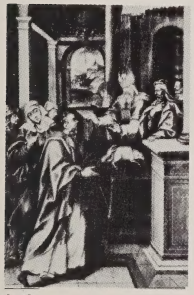

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271 UNKNOWN. *Recto: Birth of the Virgin, verso: St. Margaret.* Oil on panel. 90.0 x 142.0 cm. 88.94.5. Troyes, France. Oct. 28 '87.

272 UNKNOWN. *Recto: Entry into Jerusalem, verso: St. Joachim and St. Anne Meeting.* Oil on panel. 69.0 x 164.0 cm. Half a diptych. Lower half damaged. *88.94.1. Troyes, France. Oct. 28 '87.

273 UNKNOWN. *Recto: St. Joachim's Offering Being Refused, verso: St. Bernard and a Donor.* Oil on panel. 90.0 x 142.0 cm. *88.94.3. Troyes, France. Oct. 28 '87.

274 UNKNOWN. *Recto: St. Stephen Preaching, verso: The Four Doctors of the Church.* Oil on panel. 91.0 x 142.0 cm. *88.94.6. Troyes, France. Oct. 28 '87.

French, 18th Century

275 DESPORTES, Alexandre-Francois, Attr. to (1661-1743). *Aesop's Fables as Popularized by Jean La Fontaine.* Oil on canvas. 94.6 x 111.8 cm. over frame. One of a set of five over-door paintings illustrating Aesop's Fables. Kidney shaped, taken from the frame. *88.132. New York, NY. Apr. 26 '88.

French, 19th Century

276 DONGEN, Cornelius van (1877-1968). *A River View.* Oil on canvas. 40.0 x 60.0 cm. *88.108.3. Heewsijk-Dinther, The Netherlands. May 14 '87.

277 NOEL, Jules Achille (1815-81). *The Port.* Oil on canvas. 27.5 x 38.0 cm. Signed in l/l. *88.113. London, England. Feb. 28 '88.

278 SCHEFFER, Ary (1795-1858). *Virgin of the Sorrows.* Oil on canvas. Unframed. Name on plaque on frame. *88.93. Squiffiec, France. Jul. 6 '87.

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French, 20th Century

279 METZINGER, Jean (1883-1956). *The Railroad,* 1917. Gouache on paper. 27.0 x 20.5 cm. Signed and dated in l/r. *88.110. Hannover, West Germany. Apr. 17 '88.

280 TANGUYS, Yves (1900-55). *Landscape.* India ink and gouache on paper. 9.0 x 24.0 cm. Inscribed in l/l: "Pour Nezval son ami Tanguys." *88.107. Prague, Czechoslovakia. Jun. 4 '87.

281 UTRILLO, Maurice (1883-1955). *Paris Snow Scene.* Oil on canvas. 46.5 x 55.0 cm. Signed in l/r. *88.112.1. Lauwe, Belgium. Dec. 4 '87.

German, 19th Century

282 KOHTZ, Rudolph (b. 1874). *Portrait of a Seated Woman.* On glass. 28.5 x 39.0 x 22.5 cm. *88.100.2. Berlin, West Germany. Mar. 4 '87.

283 MANDL, Franz Xaver (b. 1800). *Portrait of G.V. Herringen.* Oil. 48.0 x 39.0 cm. The painting was removed from the frame and may be damaged. *88.100.1. Berlin, West Germany. Mar. 4 '87.

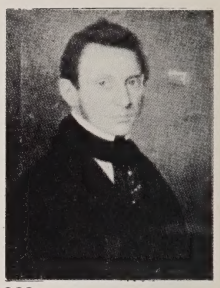
German, 20th Century

284 WOLS, Otto Alfred Schultze-Battmann (1913-32). *Composition.* Watercolor and tempera on paper. 11.0 x 19.5 cm. Signed in l/r. *88.115.4. Bologna, Italy. Aug. 1 '87.

Italian, 16th Century

285 CARPENA, Antonio da, Attributed to. *The Virgin Mary and the Child Jesus with Saints Peter, John, Jerome and Anthony.* Oil on panel. 148.0 x 147.0 cm. *88.117. Saranza, Italy. Apr. 27 '87.

286 UNKNOWN. *Triptych: St. Anthony, St. Basil and St. Agatha.* Oil on canvas. 110.0 x 112.0 cm. Center panel: 110.0 x 57.0 cm., side panels: 72.0 x 28.0 cm. *88.103. Bussoleno, Italy. Jun. 15 '86.



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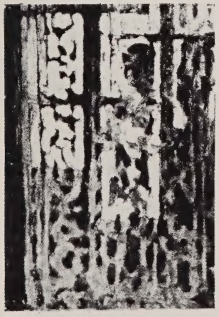

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Italian, 18th Century

287 UNKNOWN. *Christ in the Arms of an Aged Saint.* Oil on canvas. 101.6 x 81.3 cm. *88.95.2. Baltimore, MD. 1950.

288 UNKNOWN. *St. Giustina.* Oil on canvas. *88.125. Savona, Italy. Sep. 11 '87.

Italian, 20th Century

289 BOSCHI, Dino. *Cityscape.* Oil on canvas. 80.0 x 100.0 cm. *88.102.1. Stolen in transit between Catania and Bologna, Italy. Mar. 19 '87.

290 CORSI, Carlo (1879-1966). *Behind the Curtain,* 1917. Oil on card. 50.0 x 34.0 cm. *88.115.2. Bologna, Italy. Aug. 1 '87.

291 FERRONI, T. *Still Life.* Oil on canvas. 39.0 x 56.0 cm. *88.102.2. Stolen in transit between Catania to Bologna, Italy. Mar. 19 '87.

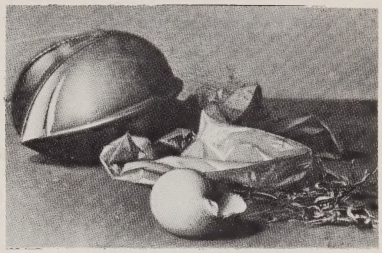
292 GUTTUSO, Renato (1912-87). *Farmer,* 1947. Oil on canvas. 42.0 x 33.0 cm. Signed in l/r. *88.115.5. Bologna, Italy. Aug. 1 '87.

293 GUTTUSO, Renato (1912-87). *Shooting of the Patriots,* 1952. Oil on canvas. 60.0 x 75.0 cm. 88.115.7. Bologna, Italy. Aug. 1 '87.

294 LINCINI, Osvaldo (1884-1958). *Flying Millionaire,* 1945. Oil on canvas. 20.0 x 27.0 cm. *88.115.3. Bologna, Italy. Aug. 1 '87.

Spanish, 17th Century

295 UNKNOWN. *The Immaculate Conception.* Oil. 70.0 x 70.0 cm. Removed from an altarpiece. *88.91.1. Torralbilla, Spain. Feb. 4 '87.



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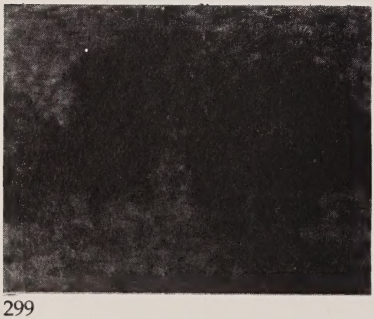

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Spanish, 20th Century

296 MIRO, Joan (1893-1983). *Female Nude,* 1917. Pastel on paper. Initialed in l/l. *88.114.3. Barcelona, Spain. Apr. 4 '88.

297 MIRO, Joan (1893-1983). *Composition,* 1917. Pastel, crayon and ink on paper. 55.6 x 44.3 cm. Signed in l/r. *88.114.5. Barcelona, Spain. Apr. 4 '88.

298 MIRO, Joan (1893-1983). *Composition,* 1936. Crayon, watercolor and gouache on board. 49.8 x 64.6 cm. *88.114.6. Barcelona, Spain. Apr. 4 '88.

299 MIRO, Joan (1893-1983). *Mas d'en Poca,* 1914. Oil on paper. 47.3 x 60.2 cm. Signed in l/r. *88.114.4. Barcelona, Spain. Apr. 4 '88.

300 MIRO, Joan (1893-1983). *Mont-roig Beach.* Oil on canvas. 37.3. x 45.6 cm. Signed in l/l. *88.114.1. Barcelona, Spain. Apr. 4 '88.

301 MIRO, Joan (1893-1983). *Portrait of a Young Girl,* 1916. Oil on canvas. 37.8 x 27.0 cm. Signed in l/l. *88.114.2. Barcelona, Spain. Apr. 4 '88.

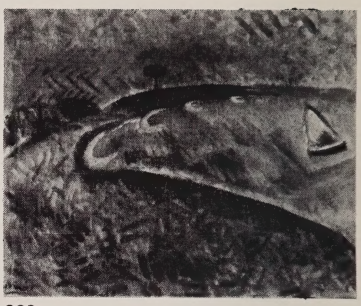
Swiss, 20th Century

302 GIACOMETTI, Alberto (1901-66). *Untitled, Head,* c. 1960. Oil on canvas. 25.4 x 13.3 cm. *88.129. New York, NY. May 6 '88.

Prints, Drawings

American, 20th Century

303 PEARLSTEIN, Philip (b. 1924). *Female Model Seated in Wicker Chair, Legs Crossed,* 1973. Wash. 76.8 x 57.2 cm. *88.122.2. Miami, FL. Feb. 7 '86.



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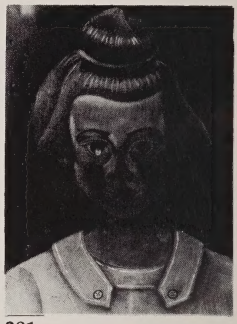

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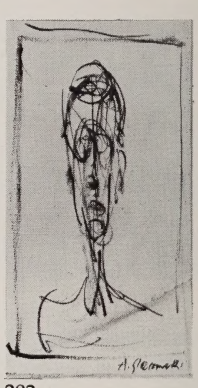

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Dutch, 19th Century

304 PIECK, Anton F. (b. 1895). *View of Godshuis Molenaere in Bruges.* Print on paper. 9.4 x 8.2 cm. Signed below the image in l/r: Anton Pieck. No. 1/25 and titled in l/l. *88.108.5. Hattum, The Netherlands. May 23 '87.

305 PIECK, Anton F. (b. 1895). *View of the Zierikzee,* 1923. Print on paper. 88.3 x 23.4 cm. Signed below the image in l/l: Anton Pieck. No. 16/30 and titled in l/l. *88.108.4. Hattum, The Netherlands. May 23 '87.

Spanish, 20th Century

306 PICASSO, Pablo (1881-1973). *Untitled,* 1987. Etching on paper. 39.0 x 45.0 cm. Signed. Inscribed in u/l: 12.4.1970/IV, and in l/l: 38/50. *88.126.1. Graz, Austria. Jan. 5 '88.

307 PICASSO, Pablo (1881-1973). *Untitled,* 1971. Etching on paper. 70.0 x 70.0 cm. Signed in l/r. Inscribed in u/r: 13.3.71/II and in l/l:38/50. *88.126.2. Graz, Austria. Jan. 5 '88.

Sculpture

American, 18th Century

308 UNKNOWN. *Bust of Shakespeare,* c. 1765. Mahogany. Ht. 26.0 cm. Made in Philadelphia. *88.109.1. New York, NY. Apr. 23 '88.

American, 20th Century

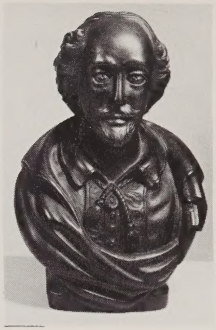
309 GINNEVER, Charles. *Untitled,* 1982. Sprayed bronze. 25.4 x 45.7 cm. *88.122.4. Miami, FL. Feb. 7 '86.

Belgian, 15th Century

310 UNKNOWN. *The Infant Jesus Standing Between the Vrigin and St. Anne.* Polychromed wood. *88.97. Etalle-Vance, Belgium. Oct. 30 '87.

Canadian, 20th Century

311 KANTAROFF, Maryon (b. 1933). *Counterpoint.* Bronze. Ht. 18.0 cm. *88.106.1. Toronto, Canada. Oct. 15 '87.



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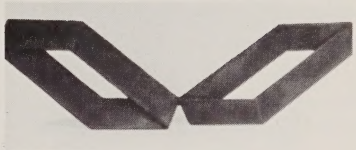

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Decorative Arts

European, 19th Century

312 CAPY, H. *Soldier in Renaissance Costume.* Bronze. Ht. 25.4 cm. Signed: H. Capy. One of a pair. *88.92.2. Rochester, England. 1987.

313 UNKNOWN. *The Warrior.* Bronze. Ht. 45.7 cm. *88.116.3. Westerham, England. Jan. 1 '88.

Flemish, 19th Century

314 UNKNOWN. *St. Roch of Montpellier.* Polychromed plaster over wood. Ht. 119.0 cm. Institut Royal du Patrimoine Artistique Inventory no. M201548. *88.119. Durbuy-Grandhan, Belgium. Oct. 1 '87.

Spanish, 17th Century

315 UNKNOWN. *St. Engracia.* Polychromed on wood. Ht. 35.0 cm. *88.91.2. Torralbilla, Spain. Feb. 4 '87.

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Ceramics, Pottery, Porcelain

316 European, c. 1800. Five jars. Porcelain. Three baluster shaped jars the covers surmounted by lions, and two square vases. Initials: AK on bottom. *88.108.7. Leeuwarden, The Netherlands. May 5 '87.

Clocks, Timepieces, Watches

317 CAUDRON, Jacques-Eugene or Theophile. French, 19th century. Louis XIV style clock. Signed: CAUDRON. Tortoise-shell case, relief showing Apollo's chariot led by the Hours. *88.105.1. Versigny, France. Jun. 1 '87.

318 CLARK, Ephraim. Philadelphia, 19th century. Pair-case watch. Silver. Diam. 5.7 cm. Signed: Ephraim Clark. Silver case marked: E. Madock, Chester, England, 1802. Watch paper label of Henry M. Keen, Market Street, Philadelphia. White enamel dial with black Arabic numerals and blued steel hands. 88.109.2. New York, NY. Apr. 23 '88.

319 CLODION, Claude Michel (1738-1814). French, 18th century. Clock. Gilded. Signed: CLODION. Surmounted by an angel holding an arrow. *88.105.2. Versigny, France. Jun. 1 '87.

320 French, 19th century. Clock. Marble. Decorated with gilded and black bronze chimeras. *88.98. Jossigny, France. Nov. 17 '87.

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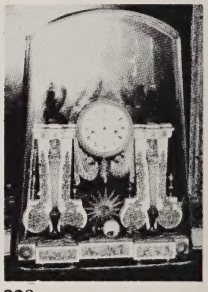

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321 English, 19th century. Carriage clock. Silver. Ht. 9.5 cm. Hallmarked: Birmingham 1898. Eight day movement. Contained in a blue/mauve velvet display case which opens at the top and sides exposing a cream lining. *88.116.2. Cranbrook, England. Mar. 1 '88.

322 French, 19th century. Mantel clock, c. 1830. Gilded. Ht. 26.7 cm. Eight day movement, striking on quarters. *88.116.4. Cranbrook, England. Mar. 1 '88.

Glass

323 BACCARAT. French, 20th century. Perfume bottle for La Gravier "La Cascade." Glass. Ht. 12.0 cm. Oval. Clear crystal with gold and green decoration. The stopper in the form of a dolphin. *88.111. Paris, France. Apr. 13 '88.

324 LALIQUE, Réne (1860-1945). French, 19th century. Art Nouveau vase. Glass. *88.108.6. 's-Gravenhage, The Netherlands. May 1 '86.

Icons

325 UNKNOWN. Byzantine, 14th-17th century. Entry into Jerusalem. Painted on panel. 50.0 x 25.0 cm. *88.108.1. Helmond, The Netherlands. Aug. 10 '86.

326 UNKNOWN. Byzantine, 14th-17th century. Virgin and Child. Painted on panel. 50.0 x 25.0 cm. *88.108.2. Helmond, The Netherlands. Aug. 10 '86.

Implements

327 Dutch, 19th century. Two keys, 1809. Gilded silver. Approx. ht. 15.0 cm. Marked with the hallmark of Haarlem, the Dutch lion, the year and the maker's name. *88.124.9. Haarlem, The Netherlands. Jan. 12 '88.

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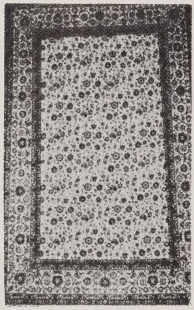

330

Liturgical Objects

328 Spanish. Processional Cross. Gilded silver. A very large cross showing the Immaculate Conception on one side and the Crucifixion on the reverse. *88.91.3. Torralbilla, Spain. Feb. 4 '87.

Rugs, Carpets

329 Oriental. Tabriz carpet. 196.0 x 290.0 cm. *88.104.1. Hamburg, West Germany. Jul. 8 '87.

330 Oriental. Isfahan carpet. 193.0 x 292.0 cm. *88.104.2. Hamburg, West Germany. Jul. 8 '87.

331 Oriental. Ecbatane carpet. Wool. 210.0 x 302.0 cm. *88.90.1. Zurich, Switzerland. May 16 '87.

332 Oriental. Ghom carpet. Silk. 135.0 x 205.0 cm. *88.90.2. Zurich, Switzerland. May 16 '87.

333 Oriental. Ghom carpet. Silk. 107.0 x 163.0 cm. *88.90.3. Zurich, Switzerland. May 16 '87.

334 Oriental. Indo-Ghom carpet. Wool. 250.0 x 356.0 cm. *88.90.4. Zurich, Switzerland. May 16 '87.

335 Oriental. Isfahan carpet. Wool. 157.0 x 230.0 cm. *88.90.5. Zurich, Switzerland. May 16 '87.

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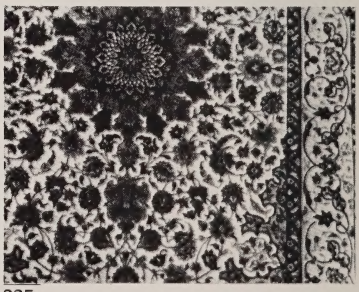

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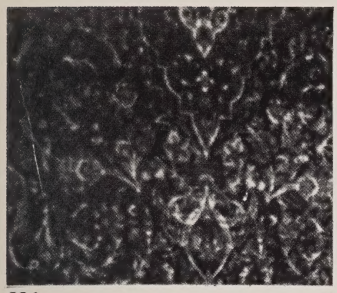

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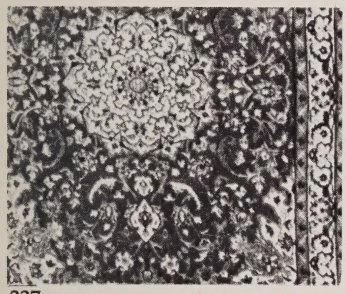

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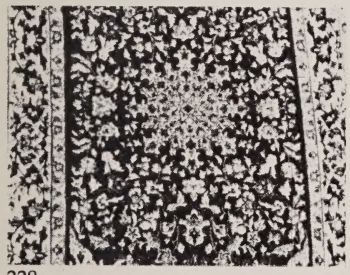

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336 Oriental. Keshsan carpet. Silk. 103.0 x 203.0 cm. *88.90.6. Zurich, Switzerland. May 16 '87.

337 Oriental. Nain carpet. Silk and wool. 108.0 x 182.0 cm. *88.90.7. Zurich, Switzerland. May 16 '87.

338 Oriental. Nain carpet. Silk and wool. 120.0 x 192.0 cm. *88.90.8. Zurich, Switzerland. May 16 '87.

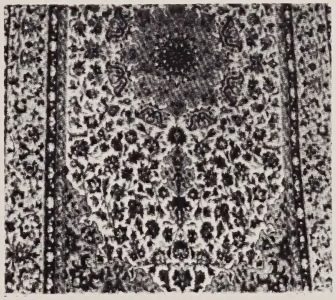
339 Oriental. Nain carpet. Silk and wool. 171.0 x 277.0 cm. *88.90.9. Zurich, Switzerland. May 16 '87.

340 Oriental. Nain carpet. Silk and wool. 163.0 x 289.0 cm. *88.90.10. Zurich, Switzerland. May 16 '87.

341 Oriental. Nain carpet. Silk and wool. 162.0 x 290.0 cm. *88.90.11. Zurich, Switzerland. May 16 '87.

342 Oriental. Nain carpet. Silk and wool. 170.0 x 291.0 cm. *88.90.12. Zurich, Switzerland. May 16 '87.

343 Oriental. Nain carpet. Silk and wool. 168.0 x 289.0 cm. *88.90.13. Zurich, Switzerland. May 16 '87.



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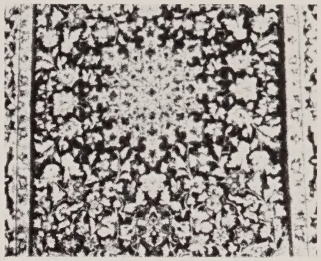

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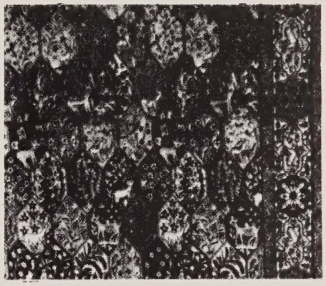

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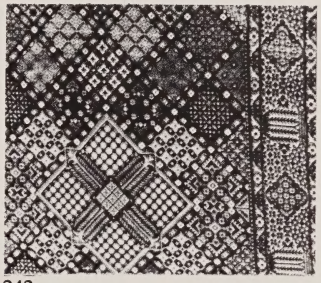

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344 Oriental. Pictoral Tabriz carpet. Wool. 302.0 x 200.0 cm. *88.118. Hamburg, West Germany. Oct. 11 '87.

Silver

345 MARQUAND, Frederick. American, 19th century. Soup tureen and cover, c. 1830. Silver. W. 142.0 cm. Marked on base: F. Marquand in a rectangle and with three psuedo hallmarks, lion rampant, profile head and letter F, 124 ozs. 10 dwts. *88.96. Stolen in transit between New York and West Virginia. Mar. 12 '88.

Books, Documents, Manuscripts, Maps

346 HAMILTON, William (1751-1801). British, 18th century. Folio: "Campi Phlegreai," 1776. Parchment. Observations on the two volcanos of the Two Sicilies, Naples. The text, which is in English and French, describes the exploration of the volcanos. Ninety four pages. Fifty four colored plates by Pierre Fabris. Bound as a set including the supplement: "Supplement with the Account of the Great Eruption of Mount Vesuvius in the Month of August 1779". Twenty nine pages, five colored plates. *88.124.10. Haarlem, The Netherlands. Jan. 12 '88.

Musical Instruments

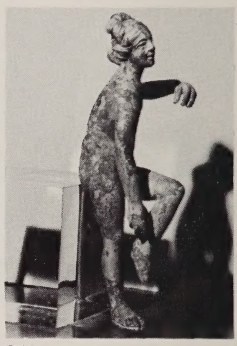
347 Violin. Italian spruce and maple. Length of body: 35.3 cm., width upper front: 17.5 cm., width lower front: 20.3 cm. Labeled: Nicolo Gagliano, Naples, 1732. In a "Jaeger" leather case, with an "Albert Nurnberger" bow and another bow. 88.133 . Houston, TX. Feb. 28 '88.

Greco-Roman

348 Venus, 400 B.C.–100 A.D. Bronze. Ht. 17.0 cm. Light green patina. *88.123. New York, NY. May 2 '88. *Reward.*

Mexican

349 OLMEC. Tetrapod vessel, 1800-1000 B.C. Black stone. 30.5 x 30.5 cm. Origin: Xochipala, Mexico. *88.122.6. Miami, FL. Feb. 7 '86.



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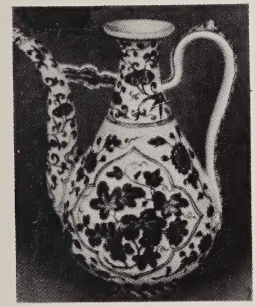

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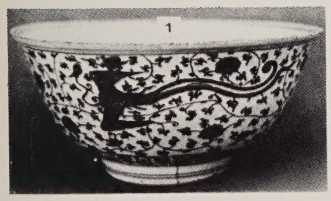


354

Chinese, 15th Century

350 Pitcher. Porcelain. Ht. 35.5 cm. *88.99.5. Jakarta, Indonesia. Sep. 28 '87.

351 Vase. Porcelain. Ht. 14.0 cm. 88.99.9. Jakarta, Indonesia. Sep. 28 '87.

352 Oval bowl. Porcelain. Ht. 15.3 cm. *88.99.2. Jakarta, Indonesia. Sep. 28 '87.

353 Pitcher. Porcelain. Ht. 30.5 cm. *88.99.3. Jakarta, Indonesia. Sep. 28 '87.

Chinese, 16th Century

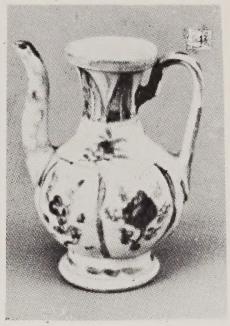
354 Oval bowl. Porcelain. Ht. 18.5 cm. *88.99.1. Jakarta, Indonesia. Sep. 28 '87.

355 Pitcher. Porcelain. Ht. 13.0 cm. *88.99.4. Jakarta, Indonesia. Sep. 28 '87.

356 Plate. Porcelain. Diam. 46.5 cm. *88.99.6. Jakarta, Indonesia. Sep. 28 '87.

357 Plate. Porcelain. Diam. 51.0 cm. *88.99.7. Jakarta, Indonesia. Sep. 28 '87.

358 Plate, 1500. Porcelain. Diam. 51.5 cm. *88.99.8. Jakarta, Indonesia. Sep. 28 '87.



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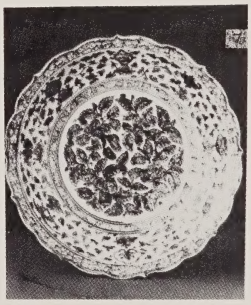

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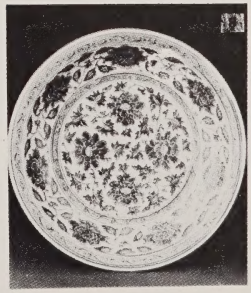

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